GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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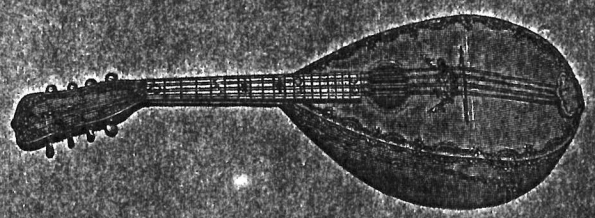

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4-98

A CONTINUOUS OVATION.

The Boston Ideal Banjo, Mandolin and Guitar Club arrived home Monday, April 26th, after a four weeks' concert tour in the West. Of the many trips which this famous club has taken, this last one eclipsed all others, from an artistic and financial standpoint. The Ideals practically gave up travelling three years ago, after the termination of their contract with the Slayton Lyceum Bureau of Chicago. But the demand for them was so great from Star Course Committees, that several lyceum bureaus made them flattering offers to go out again. They refused all offers except for trips of one or two weeks in Pennsylvania and Ohio, where they have many friends and strong admirers.

The trip just finished was contracted for over a year ago, with the Redpath Bureau of Boston and Chicago. The cities visited were Indianapolis, Terra Haute, Vincennes, Evansville, Danville and Bloomington, Ind.; Alton, Bloomington, Peoria, Morrison and Winchester, Ill.; Boone, Ottumwa, Oskaloosa, Grinnell, Des Moines, Fort Scott and Dubuque, Iowa; Duluth, Minn.; and Hancock, Lake Linden, Calumet and Tecumseh, Mich. In each place they were greeted by large audiences and were recalled after almost every number. They were entertained at the leading clubs in many of the cities and were the recipients of numerous social favors.

They were assisted by Charles T. Grilley, humorist, of Boston, who is one of the best platform entertainers in America.

Following are a few press notices among many highly complimentary of the playing of the Ideals.

"The Star Lecture Course at the Methodist church came to an end last evening that was entirely appropriate, in view of the highly successful nature of the previous numbers. The closing attraction was the Boston Ideal Banjo. Mandolin and Guitar Club, assisted by Charles T. Grilley, humorist, and they were greeted by one of the largest houses of the course. The entertainment was a very popular one, and nearly every member received a vigorous encore.

The string club played a variety of selections — embracing both popular and classical music, and all were well received. G. L. Lansing gave a charming banjo solo of two numbers assisted by L. H. Galeucia on the guitar. The banjos and guitars gave a "Grand Galop de Concert," by Glynn, and a characteristic Indian war dance, introducing the tom-tom, Indian gourd, Apache scalp-song, etc., all in a very realistic manner. Mr. Lansing and company sang "Ma Angeline," by Johnson, accompanying themselves on their instruments. A feature of the second part was "The Darkies' Parade," an original composition by Mr. Lansing, by the banjos and guitars —Duluth, Minn., *Herald.*

Mr. E. H. Glidden of Dorchester is doing a good teaching business.

THE PIANO.

The piano as we see it to day, says the Washington Press, is a growth of centuries of invention. In its infancy it was a harp with two or three strings. From time to time more strings were added, and after a while the cithara was born. The cithar was in the shape of the letter P, and had 10 strings. It took many centuries for musicians to get the idea of stretching the strings across an open box, but somewhere about the year 1200 this was thought of, and the dulcimar made its appearance, the strings being struck with hammers. For another hundred years these hammers were held in the hands of the player, and then a genius invented a keyboard, which, being struck by the fingers, moved the hammers. This instrument was called a clavicytherium, or keyed cithara. This underwent some modifications and improvements from time to time. In Queen Elizabeth's time it was called a virginal. Then it was called a spine, because the hammers were covered with spines of quills, which stuck or caught the strings of wires and produced the sound. From 1700 to 1800 it was much enlarged and improved, and called a harpsichord, and this was the instrument that Lady Washington, Mrs. Hamilton and the ladies of our revolutionary times played on. In 1710 Bartholomeo Christifoli, an Italian, invented a key or keyboard, such as we have now substantially, which caused hammers to strike the wires from above, and thus developed the piano. In the past 160 years there is no musical instrument which has so completely absorbed the inventive faculty of man as the piano.

POPULAR WAR SONGS.

Much of the music now known as war songs was not written until the war was almost ended. The most popular writers of music at that period were Dr. George F. Root, Charles Carroll Sawyer and Henry C. Work, and the most famous of the few great war songs was Dr. Root's "Battle Cry of Freedom." It was written in 1861 and sung first at a big "rally" held in Union Square, New York, just after the first call for 75,000 men. It was sung by a male quartet and took the loyal throng by storm.

All the songs made for the period covering the war were not sad by any means. One of the most notable comic songs written by Henry C. Work in 1862 and sung on every concert stage in the North was "Babylon Has Fallen," and it marked the first general participation of the negroes in war.

Everybody who can remember anything about the war will recall the desolate Thanksgiving of 1861. The Federal troops had met with repulse and disaster in every direction. The South was acting under its new government, and the breach was growing wider each day. Then was born a song worthy of the time and topic. It was not sectional and was sung in Southern homes as well as Northern. Dr. Root composed and dedicated it to the homes made desolate by the war, and it was sung at a great Thanksgiving demonstration in New York on that day, "We Shall Meet But We Shall Miss Him."

Then on July 1, 1862, came the call for 300,000 more men. Hearts that beat high with hope that the war was about to end almost broke under the stunning blow. Right bravely the boys tramped away and loyally they sang, "We Are Coming, Father Abraham, 300,000 More."

In 1863, thinking that the war was about over, and looking to the end, the whole North was singing, "When Johnnie Comes Marching Home Again."

"When this Cruel War Is Over" was a much-sung song both North and South and was particularly fruitful in parodies.

One of the grand old favorites written in 1864, "We're Tenting To-night on the Old Camp Ground," has been growing in favor with the years, and half a hundred grizzled old veterans will sing it all night.

The Southern heart is wedded to music, and especially to Southern music. Ten years ago I was in a Southern city and listened to a concert on the beach where the music of the instruments vied with the music of the waves that came rolling, white-capped and frolicsome, from Yucatan or South America. The band played "Dixie" and the crowd cheered, stamped and laughed, as a Southern crowd always does when that immortal melody is heard. It is never old. Every orchestra plays it at each performance, every band includes it in every program, and the audience always goes wild when it hears. Then the band played "Maryland, My Maryland," and two or three other Southern favorites. During an intermission a friend of mine went to the bandmaster.

"There are a large number of Northerners here," was his plea, "and, while we enjoy your Southern music greatly, we would enjoy hearing something that sounded like home. Will you kindly have the band play 'Marching Through Georgia' for us?"

The bandmaster fidgeted and flushed a little, then replied: "I'll tell you, stranger, personally I'd just as soon play that as anything—though we don't practice it much—but some members of the band object. They are kind of cranky, I reckon, but that's the way they feel. Then there's a lot of folk down here who don't like to hear that tune; and I'm sorry, sir, but I don't believe we could accommodate you." He was very courteous and suave about it and also very firm. He bowed himself away—and the band gave another dose of "Dixie" to the usual accompaniment of pattering feet.

* * * *

That was a decade ago. Not long ago a crowd representing the entire State of Texas and including the legislature, went to Galveston to do honor to the battle ship

Texas. There was another musical program on the beach, and again the band played "Dixie" to vociferous applause. But it followed the Southern favorite with "Yankee Doodle" and a few bars of "Marching Through Georgia," and the crowd testified its approval as cheeringly. It may or may not have been significant, but compared with the other incident it seemed to show a new spirit in the South. —*Music Trade Review.*

A DRUM WITH A HISTORY.

George Field, formerly of Philadelphia, now a well-known citizen of Reading, has an historic drum which he intends at his death to present to the Pennsylvania Historical Society. It was originally the property of Peter Shade, who was a drummer boy in the war for independence and lived in Francisville then a suburb of Philadelphia

Slade was with Washington at Valley Forge, and died in 1838 at the age of eighty years. Shortly before he presented it to his old friend, James Field, grandfather of the present owner. During the Civil War it was carried throughout the entire struggle by Albert Wood, of Conshohocken. It is fourteen and a half inches high, and the drumhead is seventeen inches in diameter. The inscription shows that it was made and later repaired by Henry Fraley, in Germantown.

ITALO CAMPANINI.

Italo Campanini, the once famous tenor, who died on Nov. 23, at Parma, Italy. had a varied and highly interesting experience of the triumphs and vicissitudes of life. He sang at one time for eighty cents a night, and at another for a thousand dollars. In one season (with Henry E. Abbey) he is said to have been paid $50,000, but he died poor, as well as voiceless. He was a blacksmith's son, born in Parma, in 1846, and was brought up to his father's trade, which he first left when fourteen years old to go soldiering under Garibaldi. He went back to his anvil after the war, but his vocal abilities were soon discovered by a musician, who happened to hear him sing, and set him to a course of study as a free pupil in the Parma conservatory. At about the age of twenty-one he began as an opera singer. He had some success, and made an engagement to travel in Russia at about $24 a month, but returned presently to Milan, and studied further with Lamperti. After a year's application he appeared in La Scala in Faust, and was greatly successful. He sang under Colonel Mapleson in London, in 1872, and the next year came to this country, where he was a highly important member of the notable company which included Nilsson, Annie Louise Cary, Capoul, and Maurel. At that time his voice was at its best, and he was the greatest tenor of the day. His repertoire, too, was remarkable, and included eighty operas. In 1877 he came back here, and for six years was very popular and successful as the leading tenor in the old Academy of Music. He was a powerful actor, too, having profited by the instruction of Salvini. After that his voice began to fail, for he took bad care of himself, and the rest of his story is the record of unsuccessful and costly efforts to go on after his career was finished. Personally he was simple and unaffected, much liked by many friends, and exceedingly popular on ample grounds with the public. He bought an estate near Parma when money was plenty with him, and though his later losses ate into it, part of it was still left to him when he died.—*Harper's Weekly.*

HOW SHE EUCHRED HIM.

At the crowded Patti matinee the police had great difficulty in managing the women. They were more refractory than the men, for the police could not club them, and what is called "gallantry" restrained them from swearing at them. About the middle of the first act a dishevelled woman pushed her way through the crowd at the back of the dress circle, and sat down upon the steps. A policeman followed her and said, "Madam, you must not stay here." To him the rumpled woman: "Why can't I?" "Because it's against the law to occupy the aisles." "But there's no one else here—what difference can one make?" Before this feminine logic the policeman was disheartened. "Madam," said he, "If you do not go, I shall have to remove you." "Touch me if you dare!" said the rumpled woman, glaring at him. "Just lay a finger on me, and I'll holler fire!" The officer gazed around the packed house, and pensively withdrew.—*San Francisco Argonaut.*

MUSICAL WORLD.

It is said that Mr. James Curnen, a retired piano mover, will soon mary the "big woman" of Barnum's Circus. This lady is over nine feet tall. Mr. Curnen's wealth is estimated at over $200,000.

Levi P. Abbe, a veteran music dealer of Thompsonville, Conn., died there April 1, in the eighty fourth year of his age. He was the senior member of the firm of L. P. Abbe and Son, and amassed a considerable fortune in the business.

The Rev. Robert E. Swartz, of Creston, Ia., has invented a new music holder, and has applied for a patent thereon. It is claimed that it holds a sheet of music any size without folding or crumpling it and will prove a boon to musicians.

After a long and painful illness, extending over several years, George Bothner, the veteran manufacturer of pianoforte actions, died at his home, in New York, on Tuesday, April 6th, leaving behind him an enviable record as a mechanic and business man.

Mlle. Emma Calve, the famous grand opera prima donna, appeared in concert in Music Hall, Boston, Monday evening, April 26.

It is reported that a new concert hall is to be erected in New York on Broadway, near 34th street, to cost some $300,000.

A serious fire which started in the Gilmore Opera House, Springfield, Mass., at 12 o'clock on Thursday evening, April 8, spread to the Taylor Music House, next door, and, as a result, that concern sufferd damage to the extent of $7,000, covered by insurance, amounting to $20,000.

Oscar Lenzner, a manufacturer of stringed musical instruments in Detroit, was found dead in his shop recently. He was a native of Germany. He was the patentee of the banjo-guitarina and the inventor of one or two other patentable instruments.

The Opera Glass is the suggestive title under which another dramatic monthly launches forth. It contains for a frontispiece a good likeness of Ada Richmond, and is a very well-gotten-up sheet.

A peculiar accident occurred at a piano stool shop in Yalesville, Conn., recently While turning a round top or seat of a stool on a rapidly revolving lathe, it suddenly burst, after the manner of grindstones breaking, and one of the pieces severely cut the face and one of the eyes of the operator, William Bennett, so severely, in fact, that he was sent to Meriden, Conn., for medical treatment.

Perhaps the oldest music house in the United States is that of Henry Siegling in Charleston, S. C. It was established in 1819. The house handles the following pianos: Steinway and Sons, Hazelton Bros., Knabe and Co., Decker Bros., J. and C. Fischer, Emerson, Shoninger, Boardman and Gray.

The *Boston Ideas* had a very dressy cover for its Easter number. The Ideas is a bright little sheet.

HIGH BUT MERITED PRAISE.

At the Glee Club and orchestra concert of the University of New Brunswick, held at Fredericton on Friday last, Mr. Frank Whetsel of this city was forced to respond to four extra numbers, making a decided hit with the celestials. Mr. Whetsel goes to Boston in the morning for a four weeks' finishing course of study with G. L. Lansing and A. A. Babb, the famous mandolinists and guitarists. St. John, N. B. *Gazette*, April 26.

Speaking of Frank Whetsel's banjo playing at the University Glee Club concert at Fredericton, Friday night, the Herald says, "F. H. Whetsel of St. John captivated the audience with his excellent banjo playing. Each number by him was rapturously applauded, and he was encored often. The professor is certainly one of the most skilful manipulators ever heard in Fredericton, and his mastery of the instrument is complete.—St. John, N. B. *Record*, April 26.

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

MAY, 1897.

EDITORIAL.

Spring has fairly "sprung" once more, judging from the weather we had the last of April, for the transition from winter overcoats to none at all was almost immediate. The bicyclist is again with us and the banjo, mandolin and guitar will soon take a comparative and certainly well-earned rest. While the past season has not proved all it could have been wished it has nevertheless been as satisfactory as general business conditions warranted. Let us hope the coming year will see a revival all along the line.

We are always glad, please remember, as we stated in our last number, to receive communications of interest on any subject pertaining to the profession, from any of our readers. Each and every one often knows of something newsy, and if he would let us have it he would find himself rewarded by an increased number of readable items contributed from here and there by other readers.

E. M. Hall's new banjo book, out only a short time ago, is in great demand and destined to continue to be. This production of this famous musician and composer is without a peer in its line. Published and sold by the L. B. Gatcomb Co. Price $1. See ad. in another column.

The four weeks' Western tour of Boston Ideal Banjo, Mandolin and Guitar Club, just finished, demonstrates anew the high standard and great popularity of this famous musical organization. It has been greeted everywhere with crowded houses and great enthusiasm and its members are to be congratulated on their success, which is also a source of pride to the banjo, mandolin and guitar profession.

From all points of the compass and from near and far come sincere and hearty compliments to the GAZETTE on its last issue, both with reference to its new and attractive dress and to the matter it contains, both musical and literary. We thank our readers and friends for their kind sentiments and trust the GAZETTE may continue to merit them.

CONCERTS.

The annual banjo concert of the Dore brothers was given at Chickering Hall, on April 30. An orchestra of 100 banjos and guitars was a feature. Among the banjo players announced, besides the Dores, are Glynn, Hill, Dobson, Forman, Halloway, Polk, Kollins, Rutgers College Glee Club, Archie Gunn, Signor L. Ricca, Wm. Josh Daly, Dan Quinn, Sisters Ricca, Little Irene, Marion and Casey. We go to press too early to give a detailed report.

The members of the Detroit Club tendered to Russell A. Alger, now Secretary of War, a dinner, which was held at Detroit the 20th of last month. For this occasion the Dore Bros., the well-known banjo trio, with Mr. Charles L. Van Baar, the noted composer and pianist, were specially brought on from New York. Their fine rendering of popular selections, combined with the effective accompaniments on the piano by Mr. Van Baar, delighted the members of the Detroit Club to such an extent that should this combination ever visit that city again they will surely receive a warm and hearty welcome from that club.—*Music Trades.*

Wednesday evening, April 20, the Ladies' Crescent Banjo and Guitar Club gave its fifth annual concert in the Park Theatre, Waltham, to a crowded, though thoroughly representative house. They were assisted by Prof. E. H. Frye, the well-known impersonator; Miss Sarah E. MacDonald, harpist, who also accompanied the club in its selections, and Miss Helen Appolonio, the talented little cornetist. The club gave a fine rendering of several of its choicest numbers, which was very warmly received, the selections with singing accompaniment proving especially popular. The mandolin selections by Miss Grace Bacon of the club were finely given, for she is mistress of the instrument, and the ensemble playing was all that could be desired. It was one of the very best concerts we have listened to this season and the Waltham *Tribune* characterizes it as "one of the best musical successes of the year." A valuable souvenir was the program gotten up by Mrs. Padelford of the club, which bore tribute to that lady's executive ability in being chock full of "adds." A handsome Orient cycle was presented to Miss Cora M. Mansfield for having sold the greatest number of concert tickets, 438.

A grand musical carnival was given at Marlowe Opera House, 63d street and Stewart avenue, Chicago, Thursday evening, April 22, with 150 players on banjo, mandolin and guitar participating, under the direction of the well-known artist, Mr. Corydon D Smith. Included in the talent were the Berghaus Orchestra, little Inze Wade, reader, the Kenwood Mandolin Club, Mr. A. W. Mitchell, Jr., director, the Garden City Quartette, the Oriental Mandolin Club, Mr. C. D. Smith, director, Mr. Geo. H. Abel piccolo soloist, Mr. Charles B. Tapp, cornetist, Mr. R. J. Hamilton, banjo soloist, and the Oriental Banjo Club, Mr. Smith, director. It was a very choice entertainment and one thoroughly appreciated by the large audience present. A feature also was a mandolin orchestra of 100 players, which under the thorough drill of Mr. Smith, gave a fine exhibition as did his grand orchestra of 150 players. Mr. Hamilton also gave an exhibition of old-time thimble playing on the banjo.

Messrs. Windsor and Taylor, the English banjoists, gave their seventh grand banjo concert Thursday evening, April 8, in Midland Institute Theatre, Birmingham, before a large audience. The array of talent inclnded the Birmingham Amateur Banjo, Mandolin, and Guitar Orchestra of sixty performers, Mays and Hunter, the American banjoists, Mr. Olly Oakley and Mr. John Pidoux, zither-banjoists, Signor Leopoldo Francia, mandolinist, and Miss Maude Evans, banjo vocalist, with Mr. Arthur J. Taylor, musical director. The well-known guitarist, Mr. Ernest Shand, was also a feature. The above are all recognized artists and their fine work was much appreciated. The orchestra under Mr. Taylor's able lead also gave a fine account of itself.

The concert given by St. Paul's School Glee, Banjo and Mandolin Clubs on April 6, at Concord, N. H., was a very pleasing one. These organizations are under fine drill and made an excellent showing. Messrs. H. A. Webster and C. E. West also appeared in duet. The Glee Club was led by Mr. J. H. Coit, Jr. Following is the make-up of the Banjo and Mandolin Clubs: Banjo Club, George J. Cooke, leader; banjeaurines, Mr. DeF. Hicks, C. E. West, G. J. Cooke; first banjos, H. G. Hart, A. Hollingsworth; second banjos, P. Strong, J. R. Bloomer; guitars, A. B. Berger, P. Vredenburgh, J. F. Byers; mandolins, C. Shiverick, H. A. Webster; Mandolin Club, Herman A. Webster, leader, first mandolins, A. B. Berger, C. Shiverick, F. L. Lutz, H. A. Webster; second mandolins T. R Strong, R. P. Bowler, F. W. Struby, P. F. Kobbe, Jr.; guitars, G. J. Cooke, C. E. West, P. Vredenburgh, 2d; Mandolin Quintette, first mandolins, C. Shiverick, H. A. Webster; violin, F. L. Lutz; second mandolin, A. B. Berger; guitar, C. E. West.

The concluding entertainment of the Y. M. C. A. star course at the Grand last night, was one in entire keeping with the course, which has consisted of the best attractions obtainable. The Boston Ideal Mandolin and Guitar club has no superior in this country and they instantly took possession of the great audience. Each num-

ber was given a lusty encore so that in reality the program was almost doubled in length. To mention the features that were of special merit would be to mention each number on the program as well as the selections given as encores. Mr. Lansing was a great favorite and in his rendition of Shubert's Serenade received a perfect ovation. His comic song proved a hit. — Ottumwa, Ia., *Daily Republican.*

The closing entertainment of the Y. M. C. A. section of the union lecture course was a fitting climax to a series of great merit. Commencing with a concert of undoubted merit, and embracing four lectures from the most eminent men at present on the rostrum, it is not exaggeration to say that highly as all of their efforts were appreciated and applauded, the genuine enjoyment afforded by the Boston Ideals made Wednesday evening's concert one to be long remembered by patrons of the course.

Messrs. Lansing, Galeucia, Shattuck, Robinson and Babb are finished artists in their line and their playing of classical and popular airs on the mandolins, guitars and banjos was a treat that everybody appreciated, as the enthusiastic recalls testified. The introduction of the tom-tom, Indian gourd and Apache scalp song was done in a very realistic manner. Mr. Lansing's singing was on a par with all the rest. Come again, boys! The committee must not neglect the Ideals in preparing the next course.—Oskaloosa, Ia., *Journal.*

The Boston Ideal Banjo, Mandolin and Guitar Club last night gave a concert at English's Opera House, as a part of the Y. M. C. A. course. The house was packed from the roof down as it has been for every one of the course of entertainments given by the Y. M. C. A. this winter. The banjo solos by G. L. Lansing, "Golden Robin" and "Old Folks at Home," were especially fine and brought out an enthusiastic encore. The mandolin and guitar numbers were also finely received.—*Indianapolis Daily Journal.*

A large and appreciative audience enjoyed a delightful concert at the Grand Opera House last evening given by the Boston Ideal Banjo, Mandolin and Guitar Club. It was the last concert of the Y. M. C. A. star course this season and was one of the best of all their excellent entertainments. The performers proved themselves masters of their popular instruments and the quartette vocal work was also much appreciated. The encores during the evening were numerous.—Peoria, Ill., *Herald.*

The last number of the Y. M. C. A. star course was given last evening by the Boston Ideals. The attendance was good and everyone present thoroughly enjoyed the program, as was evinced by the hearty applause. The entertainment was the last, and one of the best of the entire course.—*Copper Journal*, Hancock, Mich.

Banjo .... Picks.

On May 13, Claud C. Rowden will give a grand banjo, mandolin and guitar festival at Handel Hall, 40 Randolph street, Chicago, at which A. A. Farland will assist. Other talent will be a mammoth banjo and mandolin orchestra under Mr. Rowden's direction, Miss Jennie M. Durkee, the Chicago guitarist, Messrs. Farland and Rowden in banjo duets, Miss Rose M. Eversole and Mr. Farland in piano and banjo duets, and Miss Helena Fredrick, soprano, with banjo obligato by Mr. Farland.

Mr. L. B. Gatcomb attended the annual concert of the Ladies' Crescent Banjo and Guitar Club at Waltham, Tuesday evening, April 20, and pronounced it one of the best he has listened to this season.

We are in receipt of a very handsome souvenir program of the musical carnival at the Marlowe Opera House, Chicago, Thursday evening, April 22, in which an abundance of banjo, mandolin and guitar talent assisted, including 150 players, under the direction of Mr. C. D. Smith, the well-known musical daaler and performer. An accurate portrait of Mr. Smith appears on the cover.

Prof. C. S. Minter and his mandolin club and Minter and Fields in banjo duets, were leading features in the entertainment March 23 and 24 of the Charitable Dramatic Club at Argenta, Ark.

The *Troubadour*, Barnes and Mullins' English musical monthly, has a fine number for April. It is a good paper. Subscriptions received at this office. $1.22 per year.

Mr. Corydon D. Smith, Chicago's brilliant banjo, mandolin and guitar player, teacher and leader, reports a lively business the past season. Mr. Smith has his hands full with his pupils and as director of the Oriental Orchestra, Oriental Mandolin Club, Forest Glen Orchestra and Fleur de Lis Orchestra. A notice of his recent musical carnival appears in another column.

The bandurria is steadily gaining ground. Another soloist of whom the local press speaks in high praise is Mr. George Saliba, who has appeared at several South London concerts, with great success. From all quarters it seems that the Portuguese guitarra will be very much to the front next season, and the bandurria promises to run it closely.—*The Troubadour.*

Everybody who went to Keith's the week of April 19 witnessed a big reception to the crack banjo artists, Polk and Kollins. They are a very strong tandem and made a hit every time they came on. The *Boston Herald* of April 22 says of them: The banjo team of Polk and Kollins, who are appearing at Keith's this week, is considered the best in the variety business. They are Californians, and made their first eastern appearance on the Keith circuit in December last. They have an original style of playing that is not affected by other artists in the business, and by which it is possible to get tones from the instruments obtainable in no other way.

The Kenwood Mandolin Club was a prominent feature at the recent charity entertainment in Oakland Music Hall, Chicago, Saturday evening, April 24.

On Wednesday, March 24, Dr. Nansen lectured again at St. James' Hall. In giving a more detailed account of the domestic life on board the Fram, the audience learned that the lot of the great explorer and his companions was not such an unhappy one as people might suppose. In addition to the ordinary parlour games of cards, chess, etc., a large portion of their time was devoted to music. Many a Norse ballad could have been heard in the Polar Regions, accompanied by the strains of the banjo.—*The Troubadour.*

Dore Bros, the well-known banjoists, are booked for the Palace Music Hall, London, England, June 28th.

Subscribers and readers of the Gazette are invited to contribute to this column anything they think will be of intersst to its readers. Let us hear from you.

Edward Jones, Fresno, Cal., writes the GAZETTE that the banjo business in that section is looking up this spring more than during the last three years. Let it come.

Miss Grace Phinney of Cambridgeport, teacher of banjo and mandolin, is another worker. Miss P. is a member of the well-known Amberside Trio, of which she is manager.

Mr. Johnson Bane, the talented guitarist, was a recent visitor on Mr. Fred L. Turner of Dayton, O., and gave a recital while there which was highly appreciated.

George Carr, the well-known and popular banjo teacher of Scranton, Pa., is now travelling in double harness. His better half, formerly Miss Lillian C. A. Hammett, is a fine pianist.

Mr. Joseph J. Mara writes from Passaic, N. J., that he gave a banjo concert in that city March 11, and scored a success, both financially and musically. Farland assisted in several numbers and got an enthusiastic reception as usual. Mr. Mara recently organized the "Mara Banjo Club," which gave a good record of itself at the concert.

Polk and Kollins, the well-known banjoists, were at Keith's Theatre the week of April 19, playing to large houses. They also played at the dinner of the Boston Press Club at the Parker House on Wednesday evening, April 21. Sunday night, April 25, they were at Weber and Field's Theatre, New York. and the week of May

3 they will be at Keith's Philadelphia Theatre, week of May 10 at Avenue Theatre, Pittsburg, at Schiller's, Chicago, week of May 16, at the Alhambra week of May 23, and at the Gaiety, Chicago, the week of May 30.

Master Fred Dorr and Miss Gertrude MacDowall of Everett are doing considerable concert work in this vicinity. Master Dorr is far ahead of the ordinary banjoist, and Miss MacDowall is a very brilliant pianist.

The Boston Ideals were entertained in fine shape while at Indianapolis on their recent tour West by Mr. W. M. Taylor and friends of the Columbia Club. Mr. Taylor was one of Mr. Lansing's pupils in Boston in 1883, and is much interested in the banjo.

Harry McDonald of St. John, N. B., has has had a very successful season playing and teaching.

The Amberside Trio has been very busy of late, playing several engagements the last of April. Wednesday evening, April 28th, they assisted at Prof. A. H. Plante's Concert at Sanford, Me., which was too late to be noticed in this month's GAZETTE.

The annual junior week concert of the M. I. T. Glee, Banjo and Mandolin Clubs was given Saturday evening, April 24, in Association Hall. The programme was an excellent one.

The Bacon Banjo, Mandolin and Guitar Trio were at Hyde Park, April 29.

"A Day in the Cottonfields" is one of the latest and most catchy negro musical oddities. It is published by Messrs Smith and Zublin, Chicago.

Mr. R. D. Marshall, banjoist, formerly of this city, has removed to Malden where he is located at 49 Clayton street.

Among the culinary delicacies served the Ideals on their Western tour were "planked" white-fish peculiar to the lake region, cooked on a plank and served hot on the same, during their stay in Duluth, at Hotel Spaulding, by special courtesy of mine host.

A dramatic entertainment was given at Winthrop Centre, Mass., on the evening of April 27, by the Highlaad Dramatic Club of East Boston. One of the features of the evening were the banjo selections ably rendered by Messrs. Collins, Nickerson and McCleary, accompanied by Frank W. Wells, pianist.

John J. Keating, well-known for years on the variety stage and as a banjoist, died of consumption Monday, April 26, in this city. His age was 44 years. He leaves a mother. The funeral was held Wednesday.

The Boston Ideals were entertained while at Des Moines, Ia., by Mr. Samuel Siegel, whose mandolin playing compares favorably with that of the best professionals in this or any other country. His execution is marvellous and his tone beautiful, and his chord work exceptionally fine.

Messrs. Lansing and Babb called on W. S. Baxter and Arling Shaefer in Chicago the other day, and both of these well-known teachers pronounced business excellent.

Prof. C. S. DeLano of Los Angeles, Cal., has a strong list of testimonials on the Elite banjo tail-piece of which he is the manufacturer.

Mr. Charles T. Grilley, the well-known and popular humorist, is booked for the Keith circuit in May.

Mr. L. H. Galeucia was accompanied by his wife on the Ideals' tour, and she reports having had a very enjoyable trip.

When will the "march era" end? Isn't it about time that some talented composer struck a taking schottische or polka?

Tommy Glynn's new waltz, "The University," should be a winner.

Mr. Lew Crouch gave a fine concert at Pawtucket, R. I., April 30. The "Ideals" assisted.

M. B. Lawry, a Boston boy, has written a catchy new song entitled "Maggie Dooley," which bids fair to be popular. He is also a composer of "The Nicodemus" two step which Sousa's band will play.

MANISTEE, MICH., Apr. 13, 1897.

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PROF. WILL CHURCH.

Manistee, Mich.

CONCORD, N. H., April 17, 1897.

DEAR MR. GATCOMB:

The April GAZETTE to hand. And my! I hardly recognized it in its handsome new spring overcoat. I refer to the cover which is very tasty.

I was much interested in reading the sketch of Mr. George H. Coes' checkered career. His death is indeed a loss to the profession, and I give a sigh of deep and sincere regret. When I recall the many happy hours I have passed while listening to his splendid playing, and the hearty laughs I have enjoyed when he and Schoolcraft were at their best, and convulsing the audience with "Mrs. Diddimus' Party," or, O well, it's no use. Well may I exclaim with the poet:

"I shall never look upon their like again."

By present mail I send you the handsome program of the third annual concert, given by my pupils at St. Paul's school, on April 6.

It was generally conceded to be the best concert the fellows have ever given yet, so you see I manage to keep up the enthusiasm at the school.

The Banjo club rendered "Dreams of Darkie Land," splendidly, as may also be said of Love and Beauty Waltzes. Mr. Geo. Cook, the leader, is a fine performer, and was ably assisted by Messrs. West and Hicks on the banjeaurines.

The Mandolin club made a decided hit, and their rendition of "The Angel's Serenade" was so well done, that they were requested to repeat it later in the evening. The leader, Mr. H. A. Webster, was formerly a pupil of Tomaso, and does that artist great credit. His solo, "Sing Smile Slumber" by Gounod, was artistically correct in every particular.

The school is famous for having well-drilled voices, so it must follow that the Glee Club was all that could be desired. Their singing of "Annie Laurie" and the "Creole Love Song" receiving most favorable recognition.

My pupils at St. Mary's school are also doing good work, and I have recently organized a ladies' mandolin and guitar club here in town to be known as the "Cecilia Club," from whom I expect great work in the near future.

Trusting I have not bored you with too long an account of myself and my pupils, I am

Yours truly,

ERASTUS OSGOOD.

"We have fixed that piano-playing girl in the next flat."

"How did you do it?"

"Clubbed together and gave her a banjo.—*Chicago Record.*

"We turned about and went on a long tack," narrated the old sailor, "and ——"

"Too bad!" exclaimed the sympathetic cyclist; "did your tire puncture?" — *Answers.*

Mr. Law—"I understand, Mr. Boston, that Mr. Way is a distant relative of yours."

Mr. Boston—"Yes, very distant; he is now in San Francisco, and I only wish he was in Africa —*Boston Ideas.*

"Shall I sing, Mr. Bramm?" asked Miss Screech, as she swung around on the piano stool.

"Perhaps you had better not," replied the young man; "I read in the newspaper that ear piercing was no longer stylish."

Mrs. Knight—"Does your husband treat you the same now as he did when he was courting you?"

Mrs. Leight.—"Pretty much. He keeps me in the dark."—*Yonkers Statesman.*

Professor—"Say Anna, couldn't we just as well postpone our silver wedding and celebrate it at the same time as the golden. I don't like to be interrupted in my work so often." *Fliegende Blatter.*

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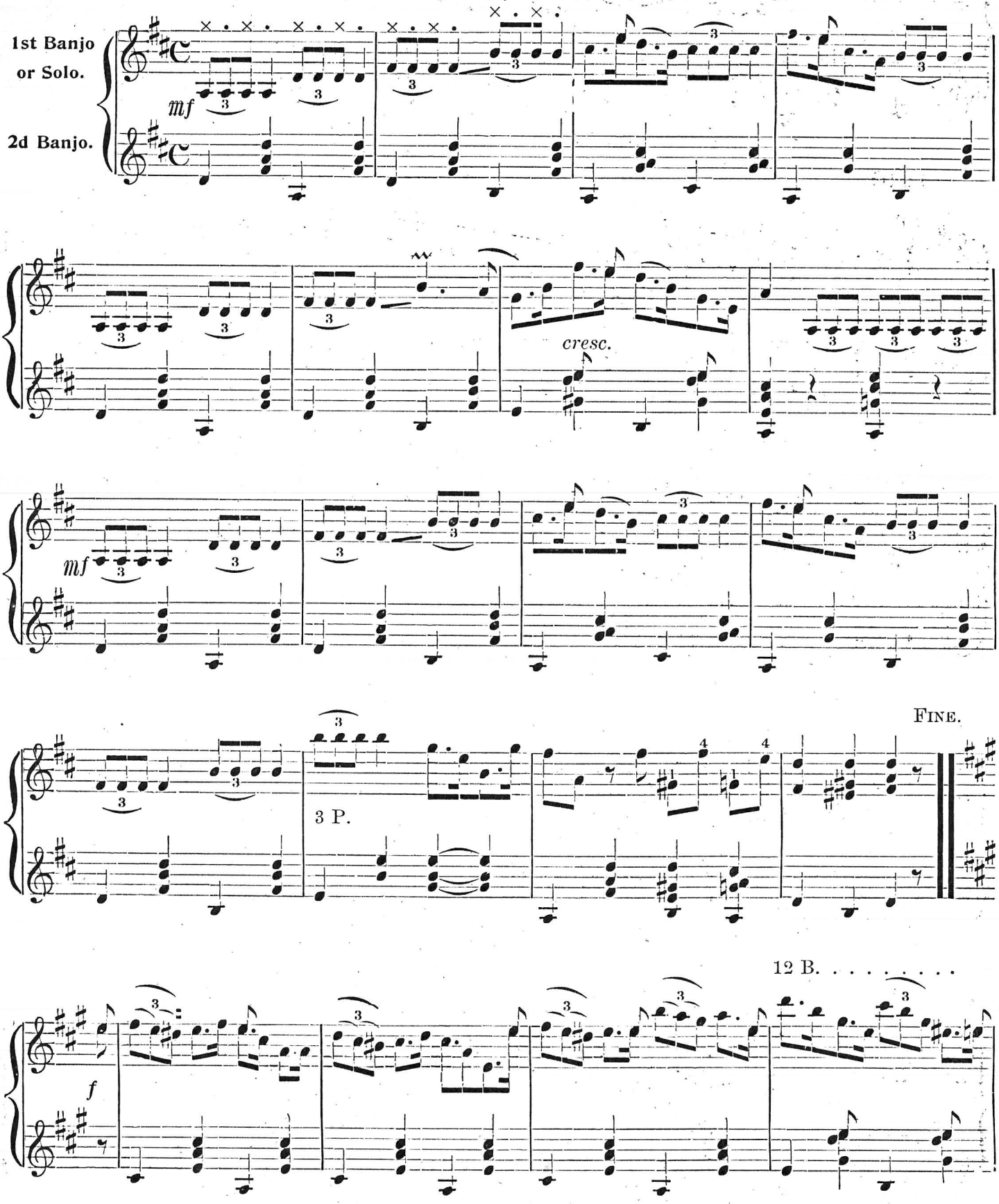
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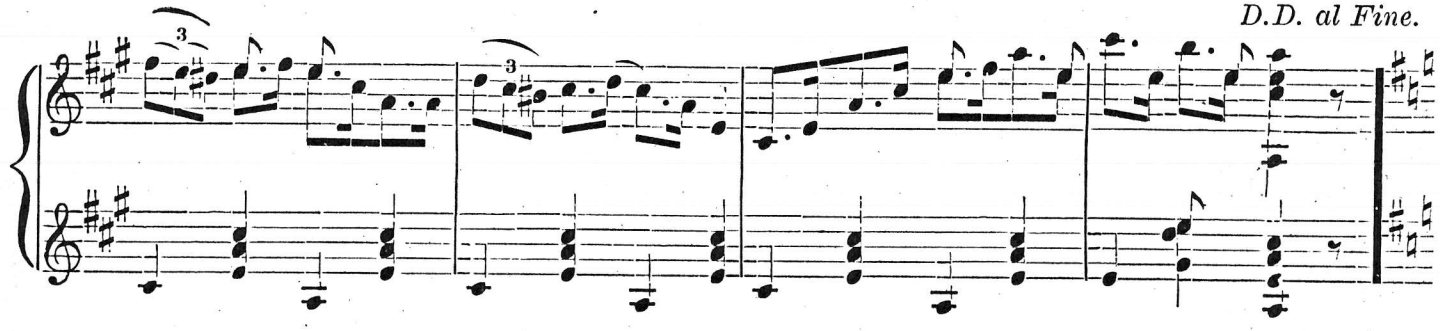
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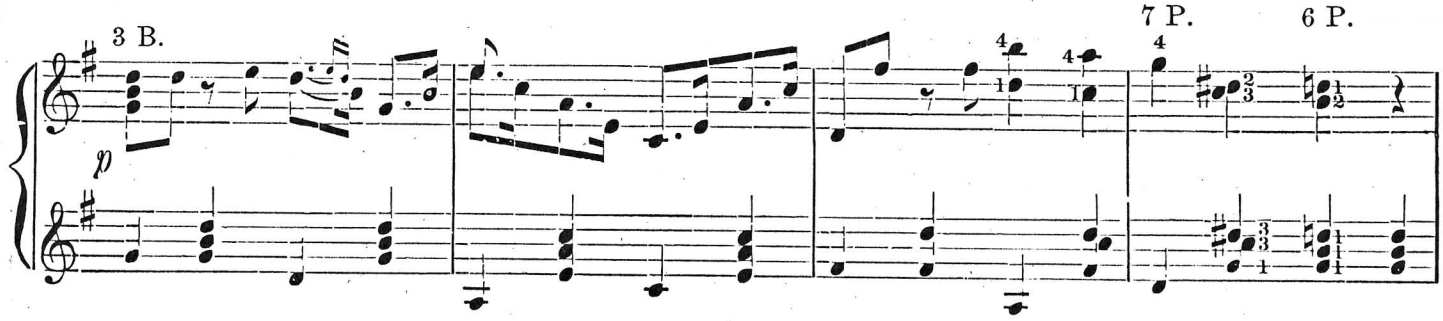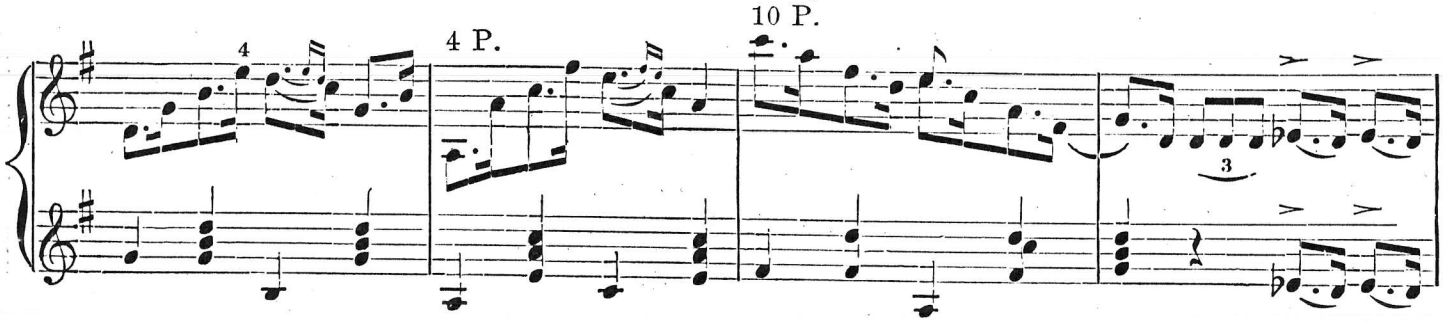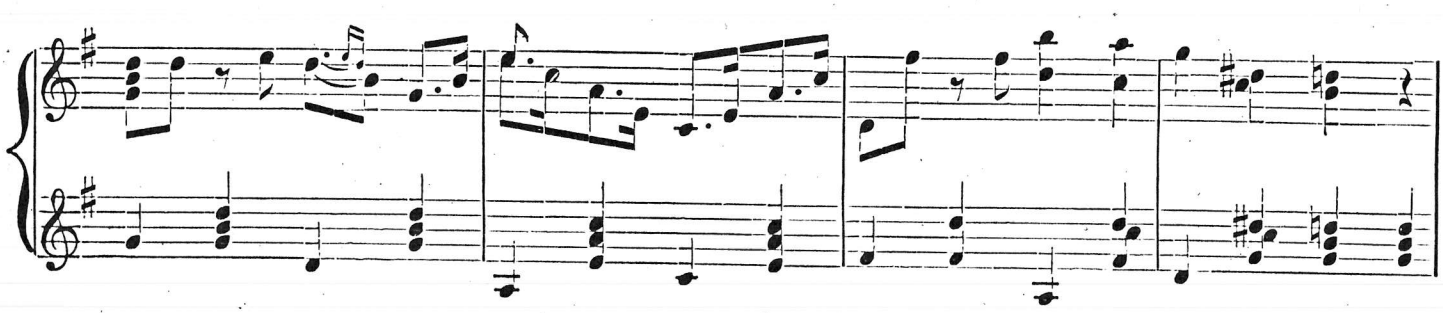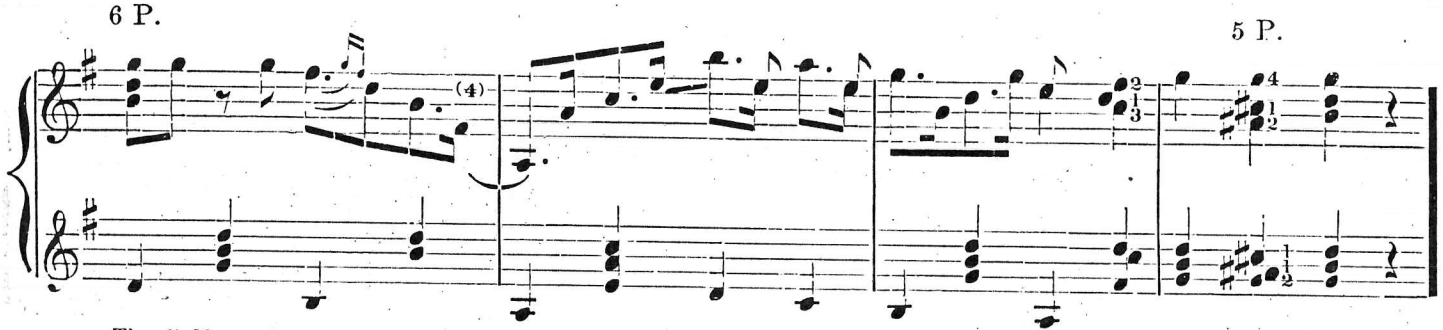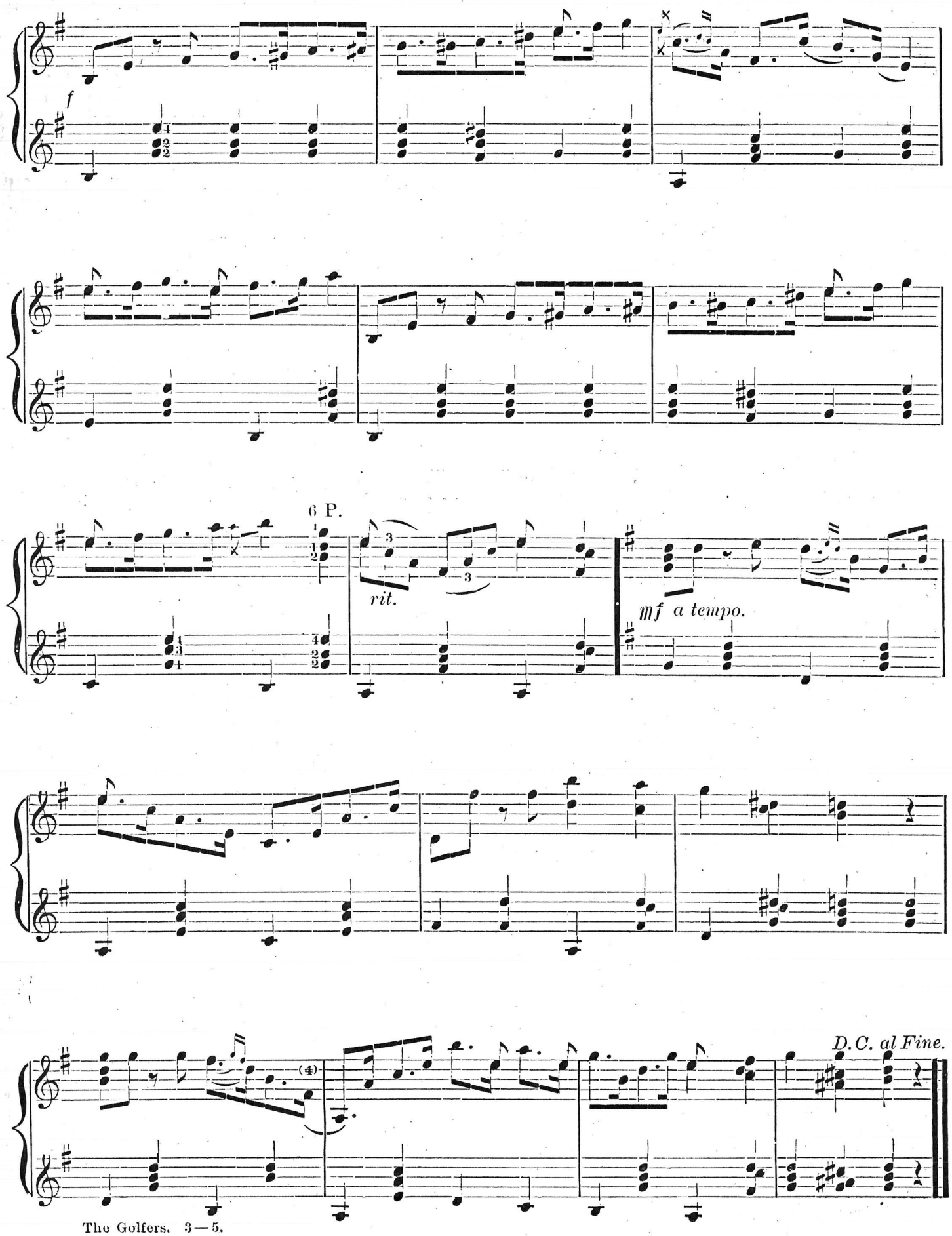
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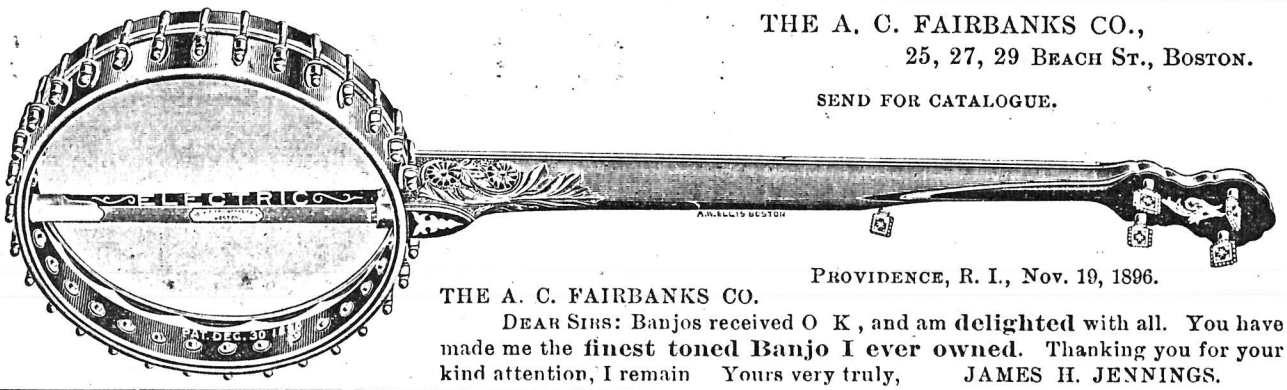

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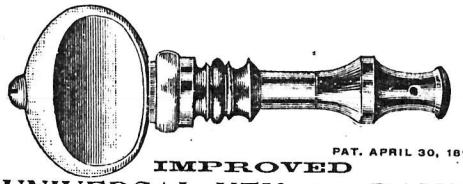

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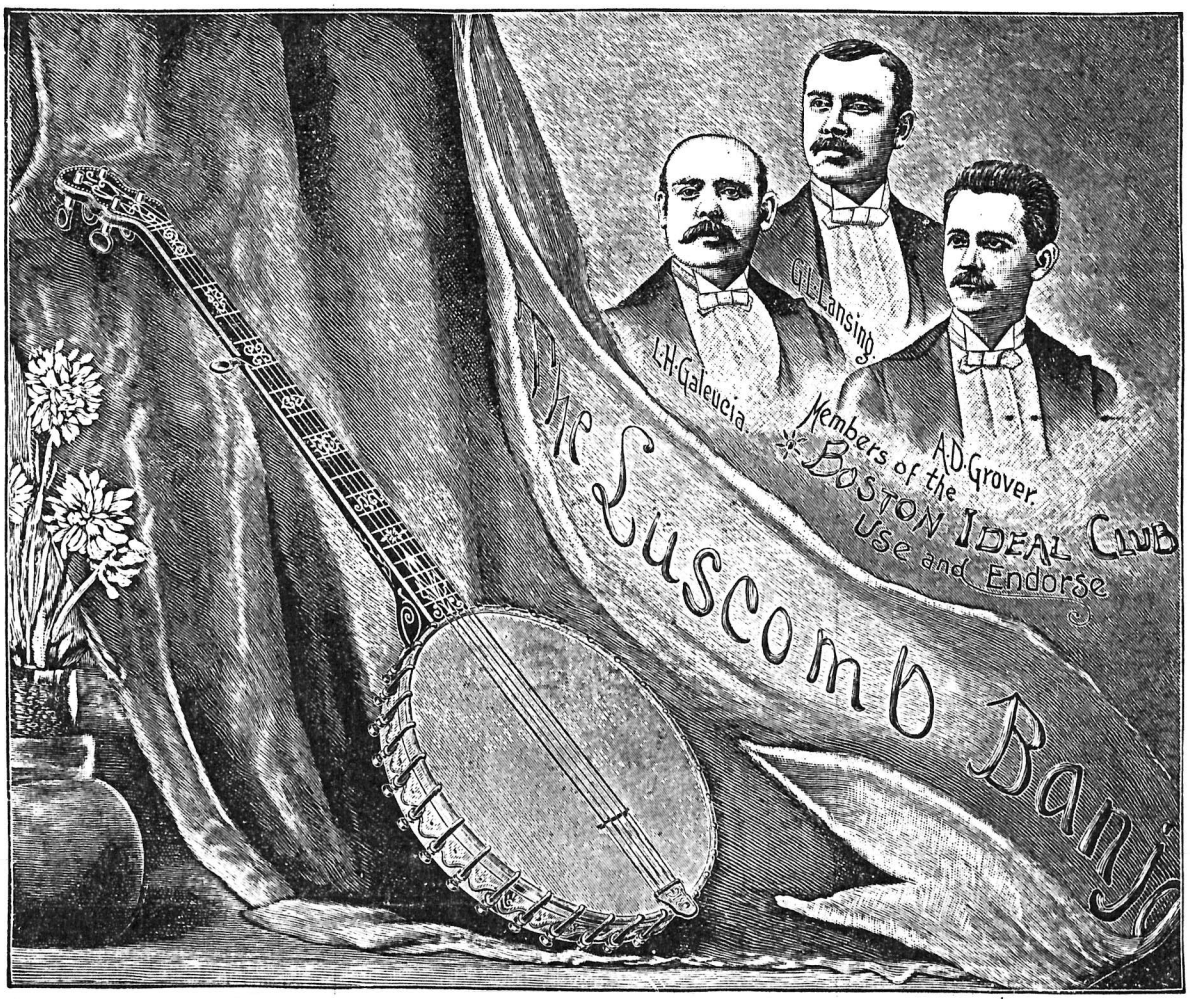

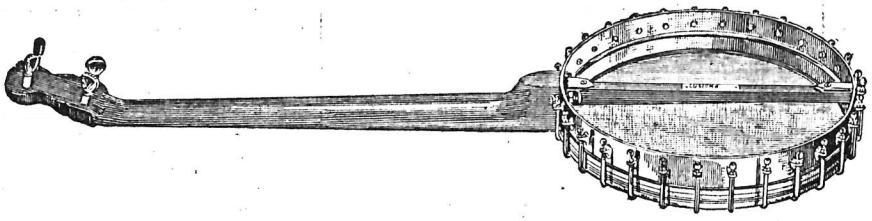

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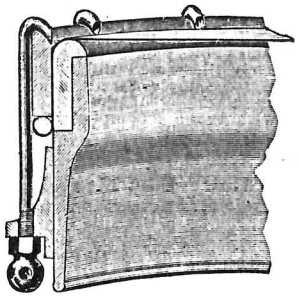

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